

KERAMIC STUDIO

Vol. III, No. 9

NEW YORK AND SYRACUSE

January 1902



THE New York Society of Ceramic Arts is to be congratulated upon its successful exhibition. While we can give no account of it in the current number, we will have full description with illustrations in our next. There was a decided improvement over previous exhibitions, showing stronger and more original work.

There were fewer direct copies of designs, and more originality. The general tone was quiet and restful and very few florid decorations. The loan exhibition of American Pottery added interest, and opened the eyes of many, who had no idea that such artistic products were made here. The Brooklyn Exhibition also had this educational feature. These ceramic clubs are working on the right lines, in stirring up the public to admiration of things that are beautiful and interesting in ceramic forms and decoration.

FIRING

IF one thing more than another adds to the fascination of working upon a beautiful Ceramic surface, it surely is the possession of a kiln, which is really the best investment a decorator can make, if constant work and experimenting are to be seriously pursued. In these days where gas and kerosene are employed as fuel, the remote decorator or student can work in the wilds and still be independent.

It is the portable kiln that has made good work possible all over the country, and it has caused a revolution in applied decoration. The amateur will attempt that which factories of fifty years experience would tremble to undertake and feel rather surprised that there should be a slight failure or blemish. All this is commendable, and the results are leading up to individual styles of decoration, especially in enamel and lustre effects.

The advantage in owning a kiln is that after becoming familiar with it one can judge results very nearly accurately, and can work with a definite plan, knowing just where to place certain wares that are decorated with this or that particular color or enamel.

Then again it is an absolute comfort to fire one's pieces as many times as is necessary or is desired, without the trouble and expense of taking the piece elsewhere, where perhaps the firer is not much interested, or where he or she will place it in the fire, regardless of the particular handling it requires, thinking only of getting as many things as possible into a kiln.

There are certain standard colors, if additional flux has not been added, that are better in the hottest place, (we mean the La Croix and Meissen colors) therefore from experience we find that all blues and violets are better fired strong. One must become familiar with the violet tones and add more or less blue to counteract the strong tone of pink in them which is sometimes objectionable.

Deep Blue Green is a transparent color and requires a hard fire. Paste will stand a hard fire if properly mixed, and

it is often necessary to give it such when the colors need heat, but it is better to plan the work so that the paste may come in a medium heat. A good preparation of gold will remain unhurt in a strong fire, unless it should be over a heavy color or on a soft ware, which will invariably absorb it.

The reason so many decorated pieces look soiled and dingy after standing a few weeks, is that the colors have not been fired hard enough, not forming a perfect union with the glaze, which accumulates the dust, requiring a hard scrubbing every little while. The iron reds will not stand too hard a fire nor too frequent firing, neither will the pinks. Greens are usually safe anywhere, except when too much yellow is used, and then the yellow absorbs the greens. Mixing yellow is the color to use with greens, and silver yellow with the reds.

One must understand thoroughly the difference in enamels, whether hard or soft, before perfect results will be obtained in firing.

If it is necessary to give a hard fire to a piece that must have enamel on it, in that same fire, then be sure to have the enamel mixed harder, using much less flux in it.

A kiln will help one to understand the chemistry of colors more quickly than by anything else, and we suggest to teachers that they give a course of lessons in firing, as many do.

It is a good plan to keep a record of experiments, nothing is too trivial for the great potters to note, and it would be well to follow their excellent example.

English china which is in great demand can be beautifully fired in our portable kilns, but no stilt must touch it, as it is very easily marred, just as the belleek.

Besides the comfort and aid that a kiln is, the expense of possessing and running it can be defrayed by firing for others.

In the article which appeared in the last *Keramic Studio*, on the note of the Summer School at Alfred, I stated that it was the first American School of Ceramics. I intended to say that it was the first American State School to deal with the art side of Ceramics. The first State university to afford instruction in Ceramics was that of Ohio, but as I understand it the art side is not considered there. To my knowledge the Sophie Newcomb Memorial College was the first school other than a State school, to deal with the subject from the artist's standpoint.

MARSHAL FRY.





PLATE DESIGN—ANNA B. LEONARD

THIS plate is divided into twelve sections. (The quickest way to reach the correct spacing is by using the plate divider published in the *KERAMIC STUDIO*.) Draw the bands or circles next, either by using the wheel or by using Mr. Hasburg's clever little device for drawing circles on plates or vases. Tinting the bands is the next step. These may be in a rich green, or a turquoise blue. The original plate is tinted turquoise blue, obtained by using Night Green two-thirds, and Deep Blue Green one-third (add flux to this mix-

ture, about one-sixth.) After drying thoroughly wipe out any of the design that is in the bands, either for paste or for color and fire quite hard.

The blue should come from the kiln a deep rich color with brilliant glaze.

Next draw in the design in each section which is very quickly done by using tracing paper.

For the first firing of the roses use Carmine No. 3 very delicately, just barely enough to keep the drawing, use Apple

Green and Mixing Yellow for the leaves with an occasional touch of Brown Green, the stems are painted a little stronger, so that the lines of decoration, which they make are rather pronounced, distributing and balancing the spots of color and making the proper proportion of dark and light with reference to the background and the design.

Then model the roses in the outer band and the intertwining stems with paste (mixed with a very little Dresden thick oil and thinned with common Oil of Lavender.)

The modeling of the high lights on the roses should be sharp, but not raised too high, as that will give a cheap appearance to the plate; the little stems are perfectly smooth to the touch, although they are irregular with thorns. Great care must be exercised in making the fine beading or paste dots that edge the blue bands, and they must be absolutely smooth to the touch after the fire. Raise them only slightly, as they look higher under gold (which reflects the light) than as dull paste. The tiny roses in the small medallions are treated the same as the larger ones, with Carmine No. 3.

For the last fire, the roses are strengthened in the shadows with the same Carmine No. 3, but the washes in the original plate are rather flat, as there is a delicate outline both on the roses and leaves, which gives a more conventional appearance.

The outline is Pompadour Red with a touch of black, and is used very delicately indeed. For the enamel in the settings, use Aufsetzweis two-thirds, and Best English Enamel, one-third, colored only *very* slightly with Carmine No. 3.

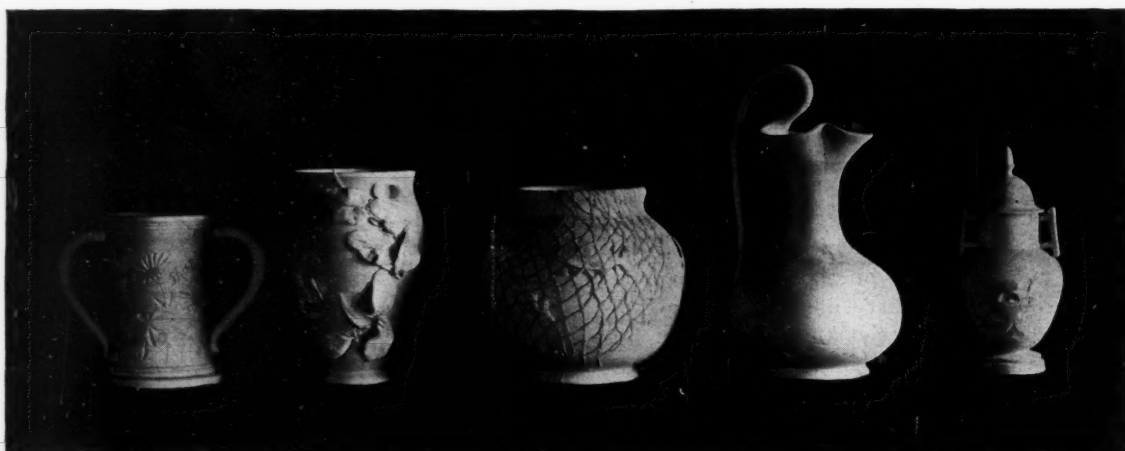


CUP AND SAUCER DESIGN

C. Babcock

RIMS, handle, legs and medallions in gold. Medallions can be omitted if desired, otherwise the design upon them should be carried out in enamel to harmonize with balance of design. Flowers in violet and leaves in a green gray. The entire design outlined in brown.





ROBLIN WARE

Of Mrs. Linna Irelan

THE clay deposits of the State of California are marvelous in their magnitude and variety, and only the lamentable lack of enterprise, the prejudice against all industry has left undeveloped what should, years ago, have become a generous revenue to the state.

The material of which the Roblin Ware is composed is absolutely Californian. The glazes also are entirely native material. The fuel used is coke with a little coal.

Mrs. Irelan's work, designs and application of idea, is entirely her own. She models from nature, creating as she works, no set pattern to guide her, just the shape of clay, as it comes from the Master-Thrower's wheel. Mr. Alexander William Robertson and Mrs. Irelan work in harmony. He uses his wonderful skill on the old "string wheel" to create the shapes which delight all who see them. He is the Master Thrower and particularly excels in the pure classic, especially Grecian forms, which Mrs. Irelan rarely decorates unless it be to carve or engrave a suitable design. Frequently she directs the throwing to get some particular forms which she desires for some fancies for modeling. Usually she touches these up in some way or other, pinching and coaxing the tractable clay to suit herself. Her particular aim is to have original ware and she follows her love for nature and its handiwork as she has always done before she "took to clay." The dainty lichens, mushrooms and toad-stools, the graceful lizards, the wide-eyed frogs, etc., have the greatest charm for her, and it is particularly the fungi in their quaintness which have, so to say, taken the public by storm. She uses *no* moulds, just a

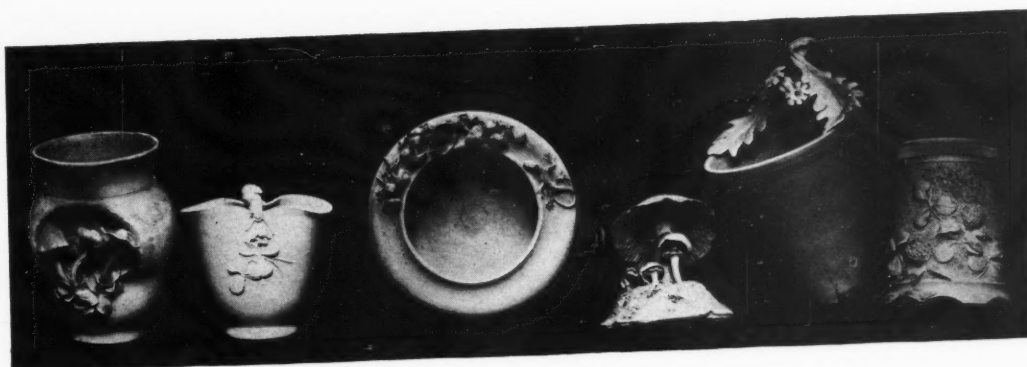
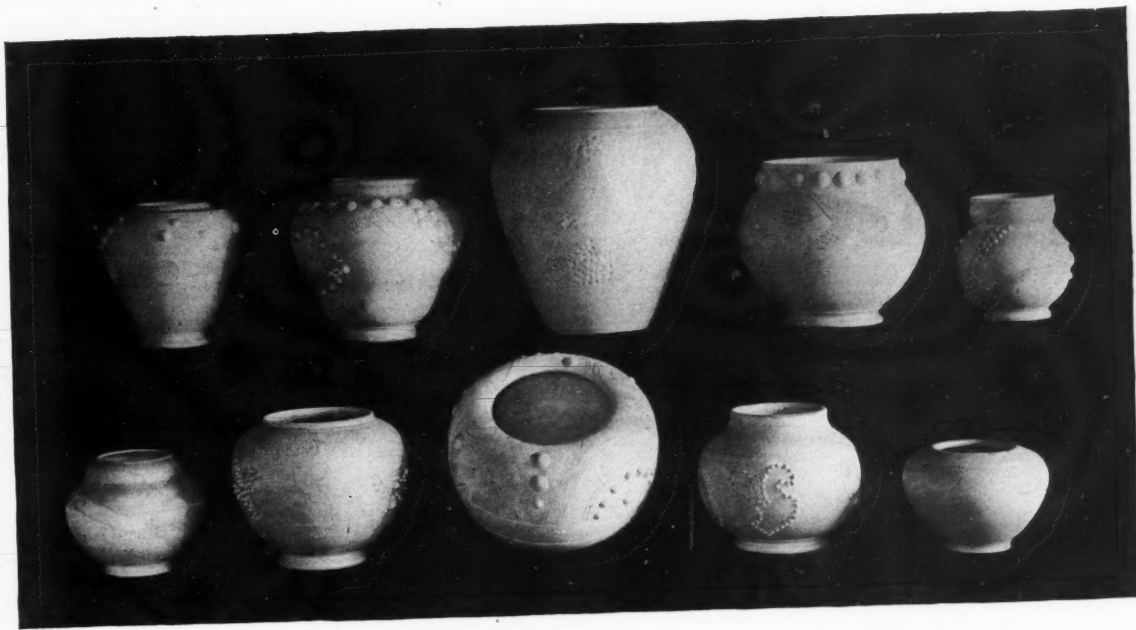
few simple wooden tools, a bit of sponge and her hands and finger-tips, arranging the modeled bits as simply as she can, keeping within the lines of her model's habits. To retain the delicacy of the moulding as much as possible she leaves her pieces in the bisque, although, to allow for difference in taste, she glazes many pieces.



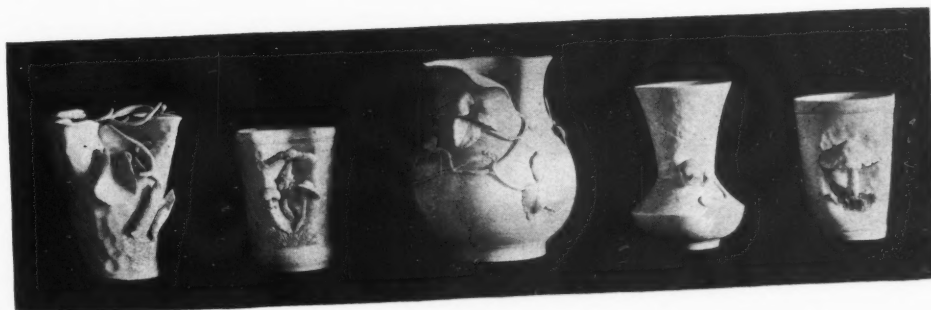
She has also done a good deal of slip-painting with splendid results.

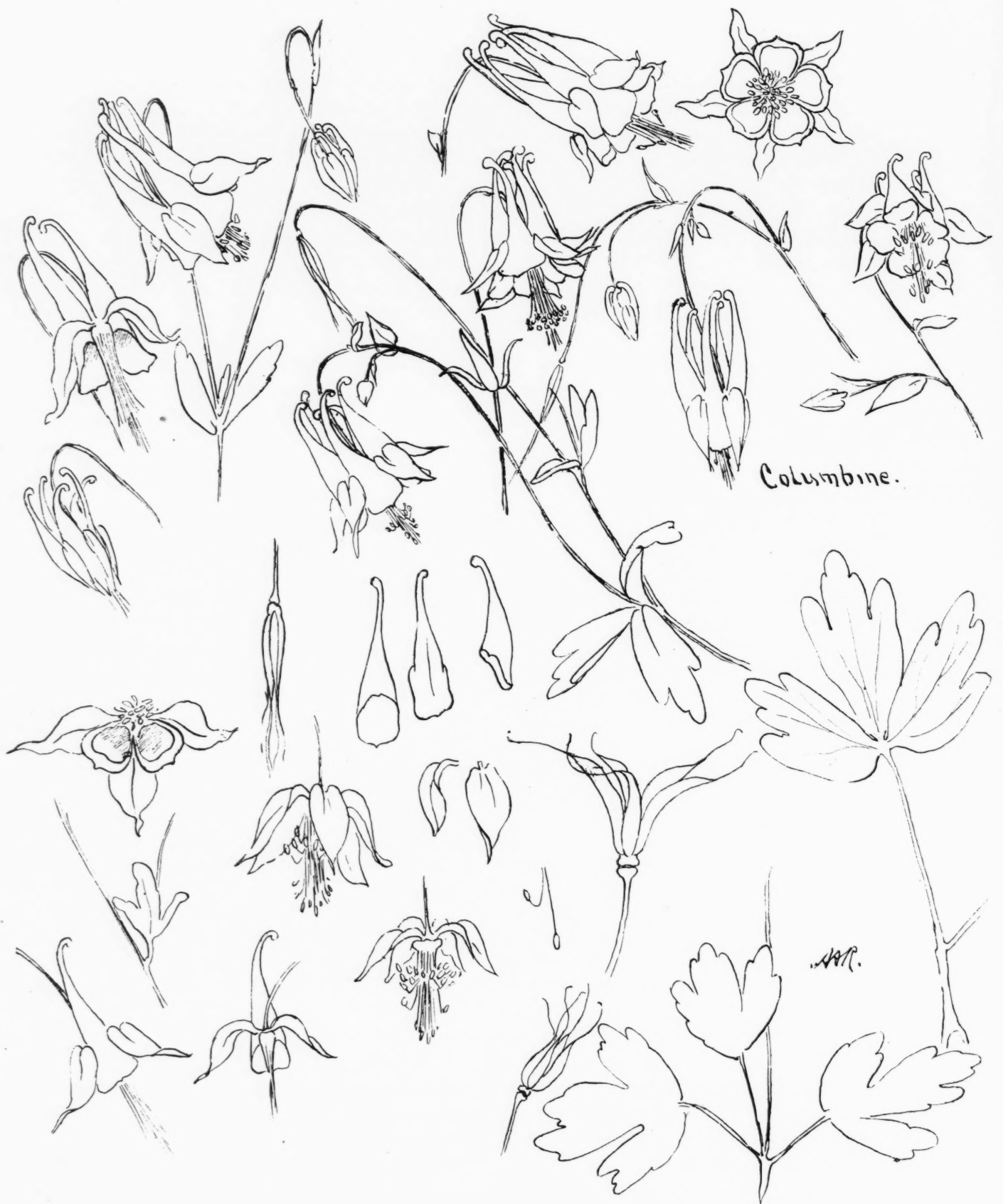
The name "Roblin" is a compound, the first syllable of Mr. Robertson's (brother of Hugh), and the first syllable of Mrs. Irelan's Christian name.



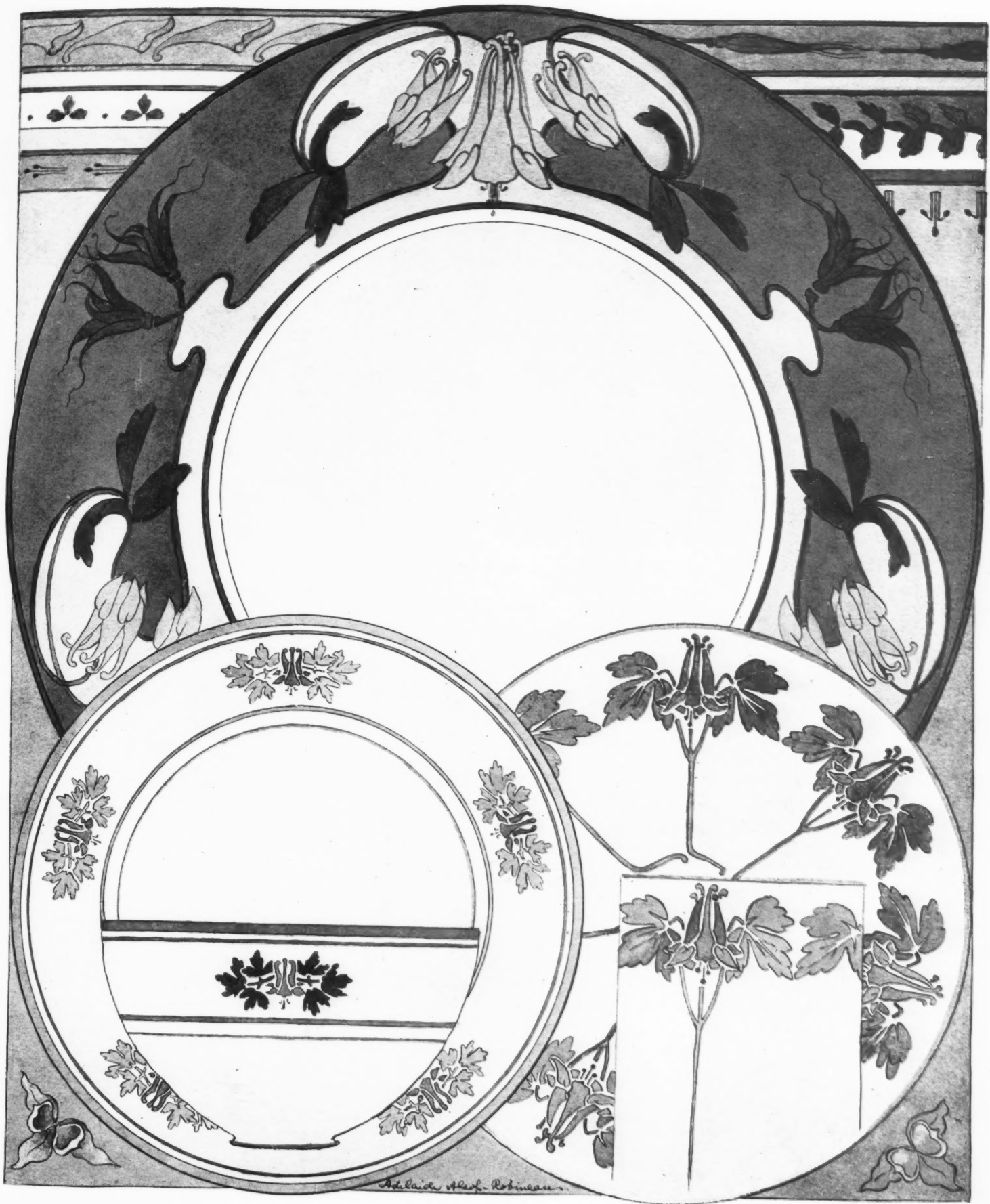


ROBLIN WARE





PITTSBURGH
SCHOOL OF DESIGN
FOR WOMEN

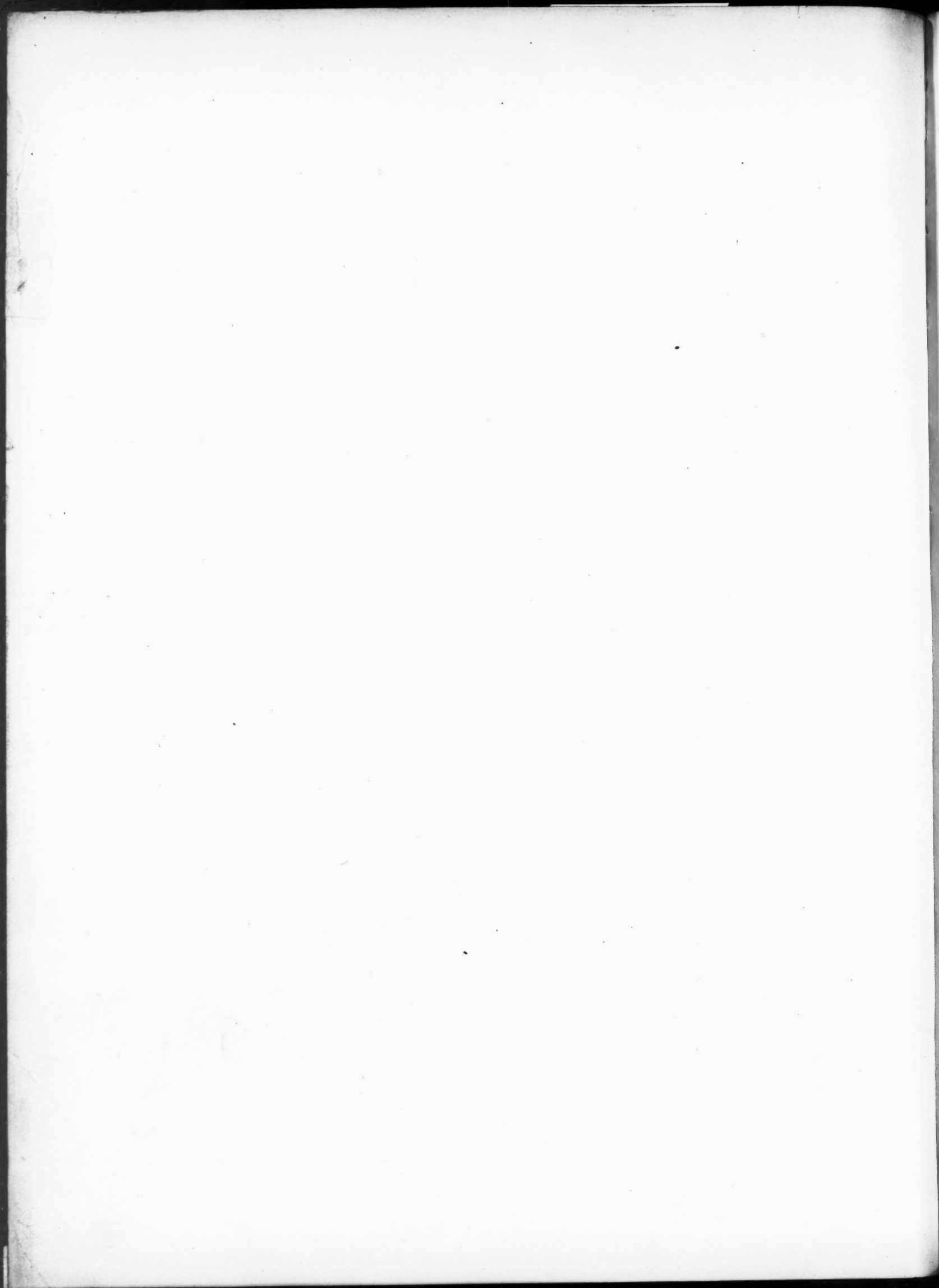


JANUARY, 1902.

SUPPLEMENT TO
KERAMIC STUDIO.

COLOMBINE—Mrs. ALSOP-ROBINEAU

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SYRACUSE, N. Y.





COLUMBINE

Adelaide Alsop-Robineau

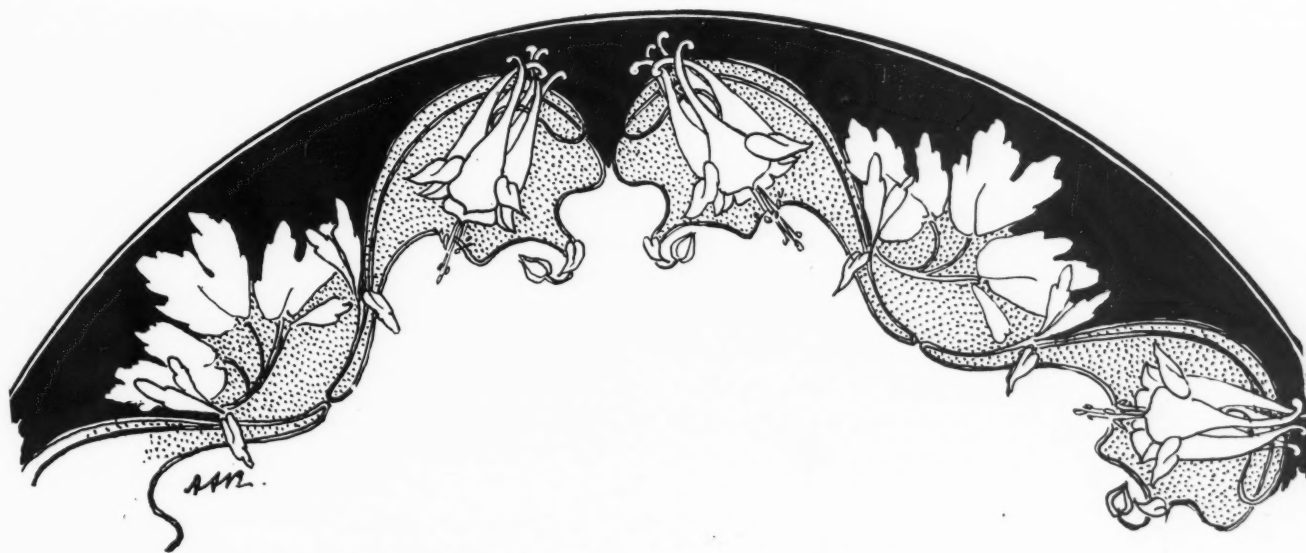
THE Columbine is found in the cultivated form, pink, yellow, white and purple; in the wild state, it is red shading into a rich yellow at the openings of the cornucopias. This variety in coloring, the graceful stems and varied forms of leaf, bud and flower, give the artist ample scope for designing, especially since in strict conventionalization one is not confined to the natural tints, but can use any scheme of coloring desired. In the colored plate, the reproduction has been rather too strong in tone to be very pleasing, but for a table service the colors used are really attractive—yellow, yellow brown and brown lustre outlined in gold, dark brown or black. Any other color effect can be easily applied making three tones, say of a tender green—or delft blue or combinations of color can be used, such as violet or blue and green; red, cream and brown; pink and grey; or

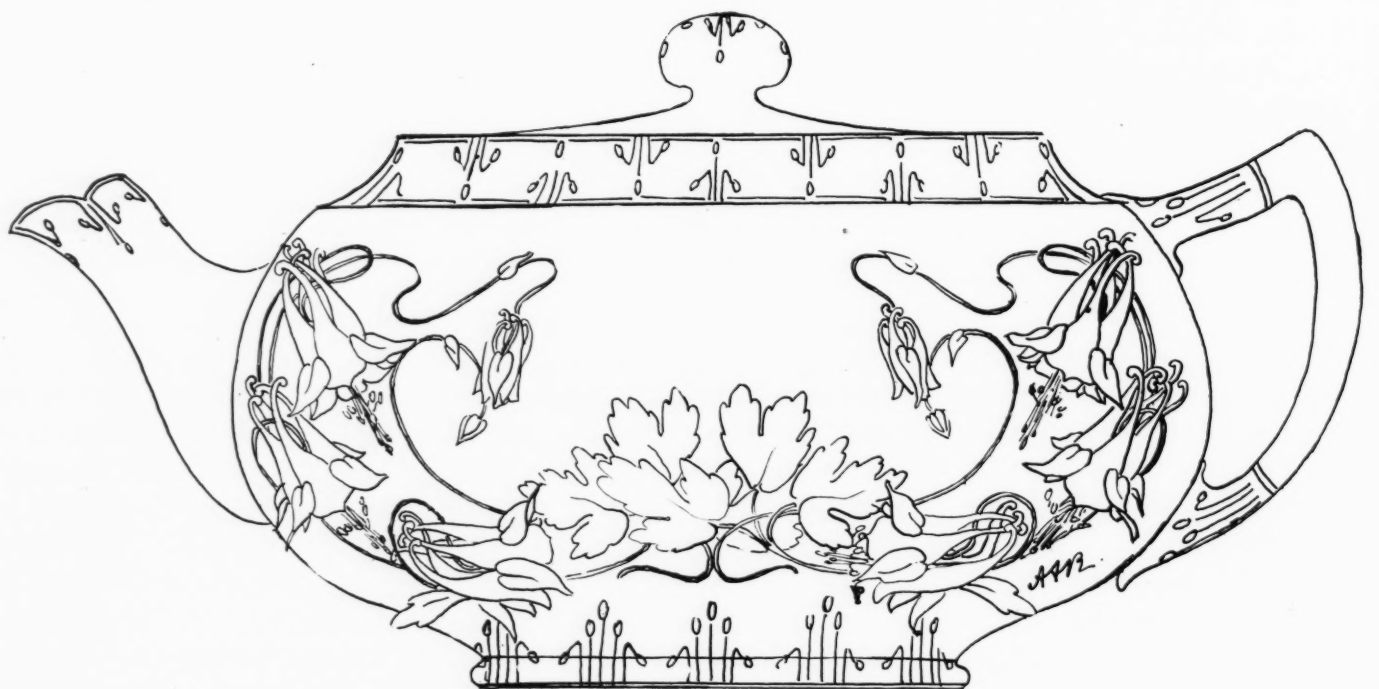
turquoise and grey being sure to use a harmonizing grey. With pink there might be two shades of grey, one on the green, one on the violet tone, with turquoise, a greenish grey or fawn color.

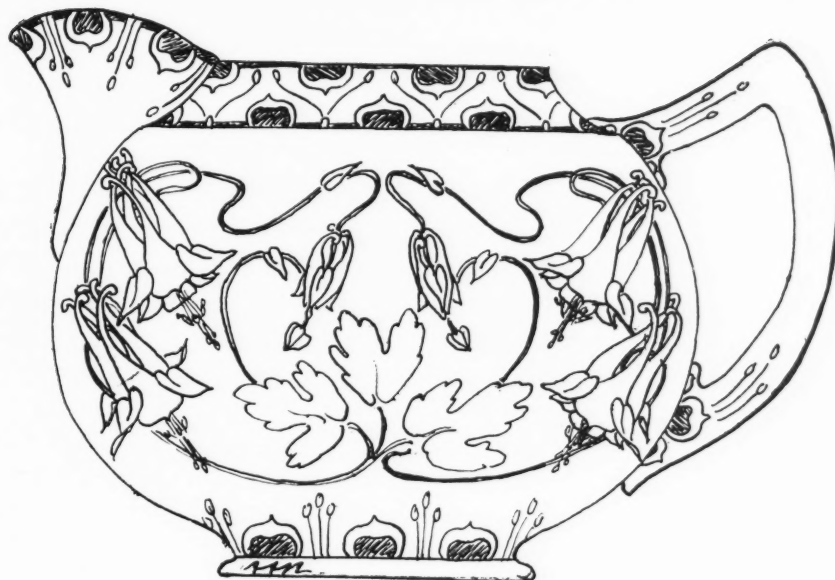
For the cup and saucer in blue and green use rather a violet tone of blue and a bluish tone of green; for the other color combination, use brown and a pink violet. This design as well as that in red or brown and green, is simple and easily adapted to any shape. They are especially suitable for breakfast or tea sets.

In order to illustrate the adaptation of a design to various shapes we have here a border fitted to five pieces of a tea set. The border is appropriate for a punch, berry or salad bowl, and can be treated in any desired color scheme, making always the little border at the top something of a contrast. It would be better if the little design ran in the opposite direction to balance the movement of the main design.

Make a tracing of the main ornament, reversing it to make the panel for the teapot; let the leaves in center overlap as far







as necessary to fit the space—possibly this will leave but one cluster of leaves. On the sugar it may be necessary to omit leaves altogether, or, as on the creamer, omit the lowest flower and use the cluster of leaves for a terminal. On the cup and saucer it will be necessary to simplify the panel still further so that it will come gracefully to the center, and for the plate the extra curve with bud must be omitted so that the design will remain on the border. Thus you can see that even the most elaborate ornament can be made to fit all shapes by removing a portion here or there to make the design fit the desired space. Of course, in making a set from this design, it would be advisable to use on all pieces the same little or subordinate border. This has been purposely varied on the different pieces to give opportunity for choice. The interior of the panel can be tinted of a harmonizing or contrasting tone, made solid gold or fine flat gold, or enamel dots. A few suggestions of color schemes might be useful:

1. Ground, cream; panels, yellow brown; stems and leaves, pale green or brown; flower, Yellow; outline in green,

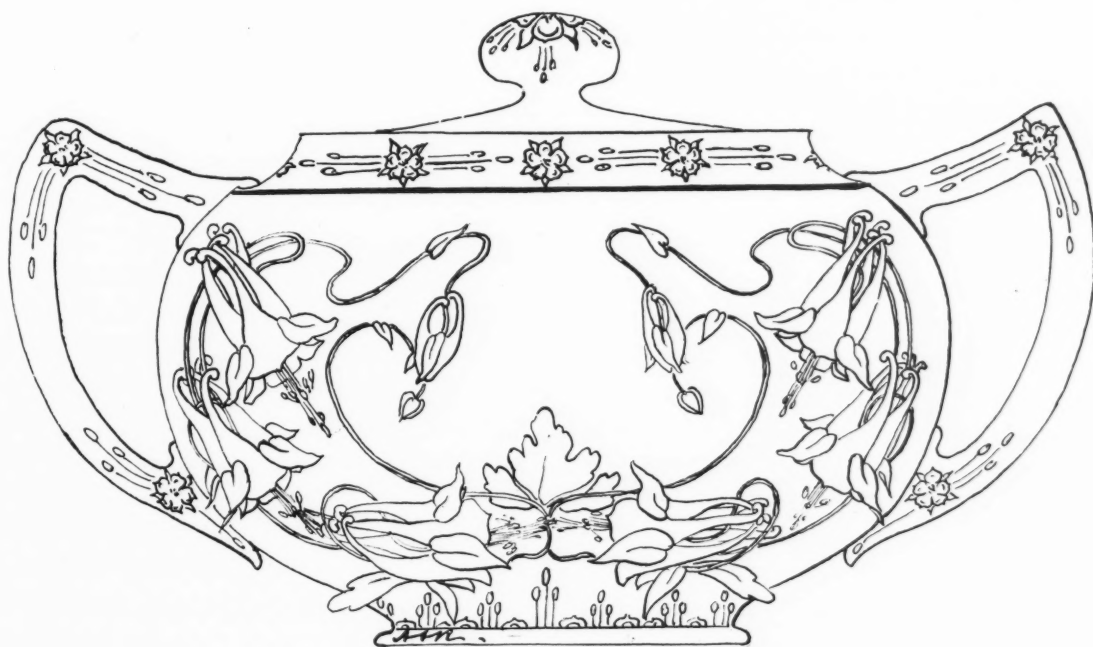
brown or gold; band in gold with design in black.

2. Ground, white; leaves and stems in pale green; flowers in dull blue, or a pinkish, bluish or grey violet; outline in dull blue, green or brown; small band with design color of flowers on a green ground or vice versa.

3. Design in two shades of gold on cream or white or tinted ground; outline, black; small border in flat enamels on a gold ground with black outlines.

4. White ground; panels, in pearl grey; flowers, Pink; leaves and stems, grey greens for Celadon or pale brown; outline in grey green for leaves, Brown for flowers; small border, gold and enamels on a pink ground. A pinkish violet, a buff or pale blue or yellow could be substituted for the pink.

The simple cup and saucer design made of leaf and stem repeated can be carried out in any monochrome with outline. This should be of use to the beginner. For one trying to design the most useful practice is to combine the various small parts of the flower to make designs, without trying to use the whole flower. Many of the best results are obtained this way.





MEETING OF THE LEAGUE ADVISORY BOARD

ADVISORY BOARD.

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 Board Member from San Francisco, Katherine Corbell Church,
 119 E. 28th street, New York.
 Chairman of Educational Committee, Miss Ida A. Johnson,
 93 St. James place, Brooklyn, N. Y.

The first meeting of League's Advisory Board was held December 10th at the home of the President. All the clubs were represented except Chicago and Denver.

The most important subject to come before the Board was that of League study for the coming year. Miss Ida Johnson, Chairman of Educational Committee, had devoted much time and serious thought to planning a course of study which would interest and include all workers in ceramics. Six courses were presented, from which three were selected, the Board being influenced by the feeling of the various League club presidents, who had written their ideas on the subject. These letters were read to the Board, thus bringing all League workers in touch.

EXTRACTS FROM CLUB LETTERS.

"It would seem that we could take any flower, petal, stem or leaf and make designs equal to the same done long ago by the different nations which have left us their ideas of ornament, now called Historic. Why should not the designers of the twentieth century accomplish something which in the fortieth century will be historic? * * * Our libraries are full of books on design, easily obtained, so that the skill in reproducing such designs or even altering them to fit the object decorated is too slight to be worth a prize. * * * I would also say that unless the pieces presented for medals were well up to a high standard in design, color, and execution, no medal should be given, not that the best be chosen where all are bad."

"I would prefer that this year the bronze medal be given to one of the two popular classes of last,—either conventional design or flower design, original, of course, and executed on china. * * * If the government table service is still open or will be reopened that might very properly be given either second or third medal, the other going to miniatures from life."

"I would suggest reversing the order in which awards are usually given and put for the bronze medal 'Originality of Design.' For the silver, 'Excellence of workmanship and harmony of color.' For the gold medal combine the two, thus making the piece original, excellent in workmanship and harmonious in color."

"I believe all the work presented should be strictly original, and that the medals should be arranged for the best figure work, for conventional design and for naturalistic (so called) work."

"We should really have three first prizes, one for each department not making any one style of work (no matter how superior) secondary to another entirely different and at the same time truly artistic. * * * If the gold medal were awarded on the decoration of some given form, say a new shape of vase, it would make judgment of results much easier. A new form would mean, at least, entirely original application. * * * I shall await with much interest the result of plans, for I know you have a difficult duty to perform."

After the reading of these interesting letters Miss Johnson said:

"The National League of Mineral Painters, with a generous measure of committees, has one whose duties seem difficult to define, and that is

the Educational Committee. Each succeeding committee finds it a puzzling problem to know in just what paths the ways to knowledge will prove pleasant.

The matter is simplified this year by the introduction of the medal competition, which it is hoped will prove attractive and interest a large number of workers.

As that will appeal to individuals rather than clubs, it seems well that the plans propounded last year by Miss Keenan should again be brought forward, for they stand for the general uplifting of the club and its standards. (See KERAMIC STUDIO, December, 1900).

Two important points condensed are as follows: Clubs to paint a given subject, and to exchange work and criticisms.

Each club to have a section, owning and working a potter's wheel, and exchanging with other clubs the results of their experiments and experiences. The keynote to all plans must be the intercommunication of clubs, thereby making possible comparative study, without which progress is slow.

As the formation of the club gave the individual opportunity to broaden his horizon, so the League should enable the clubs to see largely and comprehensively by placing before them frequent examples and judicious criticisms.

The League's medals for the years 1901-1902 will be awarded in May, 1902, to the following classes of ceramic work:

GOLD—The best original decoration applied to a vase, not to exceed 15 inches in height. The following points will be considered: Design; suitability and adaptation of the design to the chosen form; drawing; color scheme; the technical execution. The highest score for each point is 10.

SILVER—The best portrait head, size not limited. The points to be considered are: Drawing; color; the technical execution.

BRONZE—TABLE-WARE: Plates for any service. One plate or the entire service may be offered. The points to be

considered are: Design; adaptation; drawing; color scheme; the technical execution. First and second honorable mentions will be made in each class.

Partial report of Miss M. H. E. Montfort, Chairman of Pan-American Exhibit at Buffalo:

Ten clubs and fourteen individual members entered work for exhibition. Four hundred and eighty-seven pieces were shown by one hundred and twenty-two members.

One wall space and thirteen show-cases were used in arranging the display. Cotton denim of a cool green shade was used as a wall covering and also for hangings and seat coverings. The floor was covered with grass matting of the same shade.

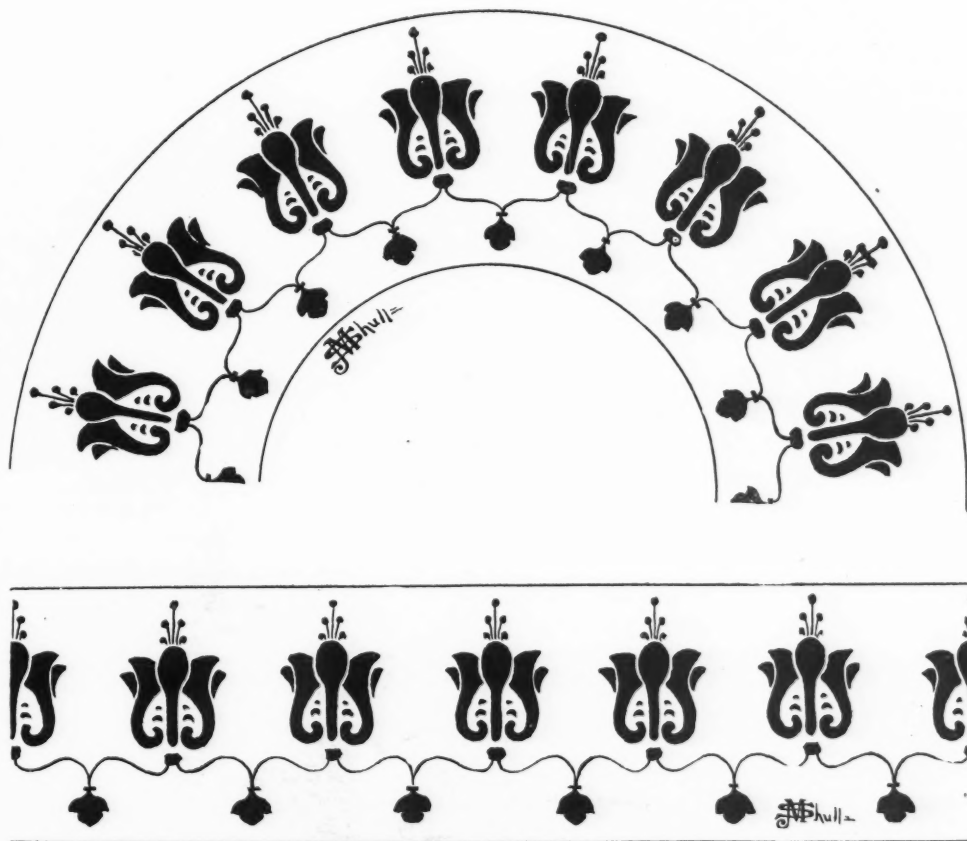
The booth was completed among the first in the building and seemed satisfactory until the Singer Sewing Machine people and the National Arts Club of New York, arrived and were allowed by the managers of the Manufacturers and Liberal Arts Building to erect booths not only entirely different from other booths and from the specifications, but much higher, and in consequence the N. L. M. P. was effectually shut out of the Inner Court. The position now seemed, instead of being in the "Inner Court" to be just back of it and reaching through rather small aisles.

Had the League occupied the same relative position as any one of the other three corners of the court the location would have been good, as all other booths were low and open according to specification. The somewhat undesirable location was therefore a matter of misfortune rather than of bad management.

Later in the season the attention of Director General Buchanan was called to this obscure position, badly lighted by being in the shadow of the adjoining structures. He recognized the disadvantage, and with great consideration requested the treasurer to cut down our bill for space. This recommendation was so generous a one that it enabled the League to come through the exhibition with funds in the treasury, while if the management had held the League to its contract there would have been a considerable deficit. Therefore, all considered there is nothing to regret.

The sales amounted to over eight hundred dollars. The League made many friends and increased its membership.

Reported by MRS. L. VANCE PHILLIPS, *President*.



DESIGN OF CONVENTIONAL COLUMBINE—BY M. SHULL



FRUIT BOWL IN PLUMS

PAIN'T plums in Banding Blue and Ruby Purple with a little Brunswick Black in the darkest shadows, and on some of the lighter plums, Yellow Green and Lemon Yellow with Ruby Purple in darker tones. Turquoise, Yellow, Brown, Olive and Shading Greens may be used in the leaves, keeping more to the blue green tones. Add shadows in Grey Greens.

In the second fire, lay on background shading from blue green and greys to brown green, blending into browns at the base. In this, Turquoise Green, Ivory Yellow, Ruby Purple, Yellow Green, Yellow Brown and Chestnut Brown may be used.

In the third fire, strengthen the whole design, observing strong light and shade; add shadows and darken the background. Let stand till almost dry, then dust with powder colors in same mixtures as used in painting, throwing under the color some of the lower leaves and plums.



MITCHELL
SCHOOL OF DESIGN
FOR WOMEN

LEAGUE NOTES

The ninth annual exhibition of the Mineral Art League of Boston, which closed on Saturday, December 7th, received much favorable comment from both press and patrons. The china was arranged by the exhibitors, but under the supervision of the committee, and the general effect carefully considered.

The exhibition opened with a private view for press and profession, on Monday afternoon, which was well attended, and the reception from eight until ten in the evening to the patronesses and friends, was a brilliant success socially. Of the exhibition a prominent Boston daily says: "The league has made great progress in the relatively short time it has been in existence, and at no time since 1892 has it shown such an artistic collection of decorated china as that which is now on view.

The object, the improvement of the members in the art of mineral painting, has certainly been in a great measure attained. * * * There is a distinct growth of taste and originality, and in no direction is the progress more encouraging than in that which is marked by a due observance of the adaptability of the decorative design to the shape and scale of the object decorated."

The exhibitors included all but three members of the league.

CLUB NOTES

The Brooklyn Society of Mineral Painters held its November meeting at the residence of Mrs. F. G. Mintram, on Wednesday of last week. The subject for papers and discussion was, "How Can We Make Our China Exhibitions More Interesting and Valuable?"

Miss Alice P. Anderson had an excellent paper on this subject—and one on the same subject, by Marshal Fry, was read by Miss Miller.

Miss Helen E. Montfort, who has been in charge of the league exhibit this summer in Buffalo, sent in an able paper in which she urged china painters to send such pieces to exhibitions as should represent them individually.

Miss Ida Johnson has been made chairman of the educational committee of the National League of Mineral Painters, with which the Brooklyn Society is connected.

Mrs. L. Vance Phillips, president of the National League, was one of the guests at this meeting. During the intermission a Scotch ballad was sung by Mrs. Marshall and light refreshments were served. A large attendance, the excellent papers, and important business discussions, made this a very interesting meeting.

The annual exhibition of the society will be held December 3rd and 4th at the Pouch mansion, 345 Clinton avenue.

An exhibition of posters suitable to be used at its annual exhibition was one of the features of the November meeting of the "Mineral Art League of Boston," the officers having previously offered to purchase the poster receiving the highest number of votes of members present. Miss Helen McKay was the fortunate exhibitor. The poster is refined in design and beautifully executed,

IN THE STUDIOS

Mrs. Mary Alley Neal gave an exhibition of water colors and decorated porcelain during December in the gallery of Goldberg's Art Store.

Mrs. E. Lannitz Raymond gave a reception December 18th at her studio in East Orange.

Miss Katherin Livermore now has a studio for porcelain decoration and fire etching at 1010 Chapel street, New Haven, Conn.

The Cincinnati Art Club exhibited during December at its club rooms, 126 East Fourth street.

Miss M. Helen E. Montfort held a successful Christmas sale in her studio, 142 W. 125th street, from December 16 to 21. On January 1st, she will remove her studio to 307 Lenox avenue, New York.

* *

The epitaph on Archbishop Potter's grave-stone runs thus:

"Alack! and well a day!
Potter himself is turned to clay."

* *

TOBACCO JAR

Mrs. A. Frazee.

Outline the whole design Red—Capucine, deep Red Brown, touch of Flux. Flowers and leaves, white enamel, $\frac{2}{3}$ relief White, $\frac{1}{3}$ H. W. Enamel. Band and top of jar Gold. White back-ground with circles of Red.



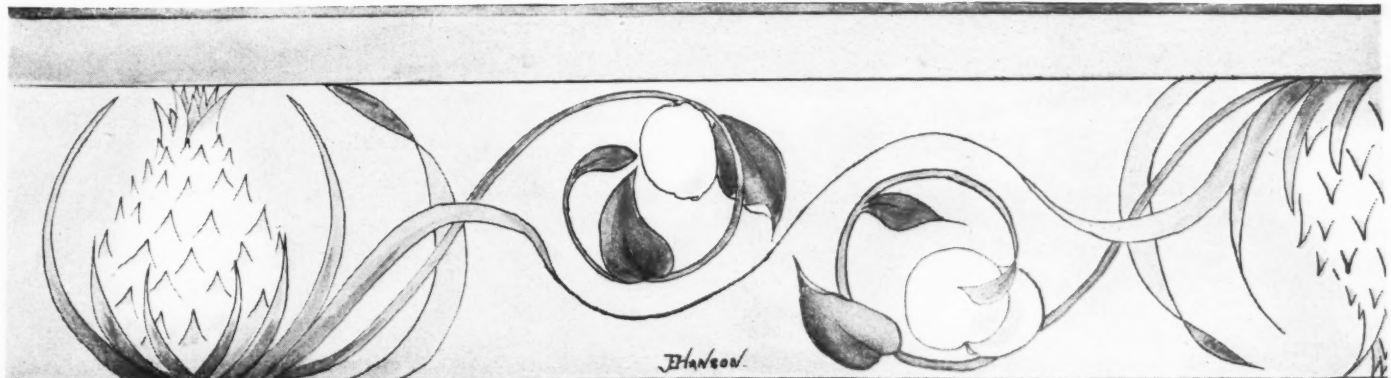


WITCH HAZEL PLATE—J. E. HANSON

NATURE seemed ready for Winter when this curious flower bloomed on Oct. 18 and sent its little yellow ribbons to catch the breeze and sunshine. In the heated house the sudden expansion caused the seeds to fly from their cells and click against the window some feet away, and startled the inmates who thought some one outside was throwing pebbles.

Color flowers a clear, pure yellow with touch of Brown

Green No. 6 and Yellow Brown in shadow. The tiny leaf form at base of flower light green, all the rest to be stem color, using Warm Gray, Brown No. 4, bit of Blue and Black in darkest accents only. A few warm touches of Ochre in seed pods in addition to other colors mentioned. The fragments of leaves remaining range from warm yellow browns to a frost killed brown.



PINEAPPLE BORDER—J. E. HANSON

LETTER FROM AN EX-SUBSCRIBER.

THE editors enjoy the frank expression of opinion from subscribers to *Keramic Studio*, whether favorable or otherwise. Occasionally a letter is received which touches their sense of humor. The following note we consider a gem of its kind, and the temptation to publish it is too great to resist.

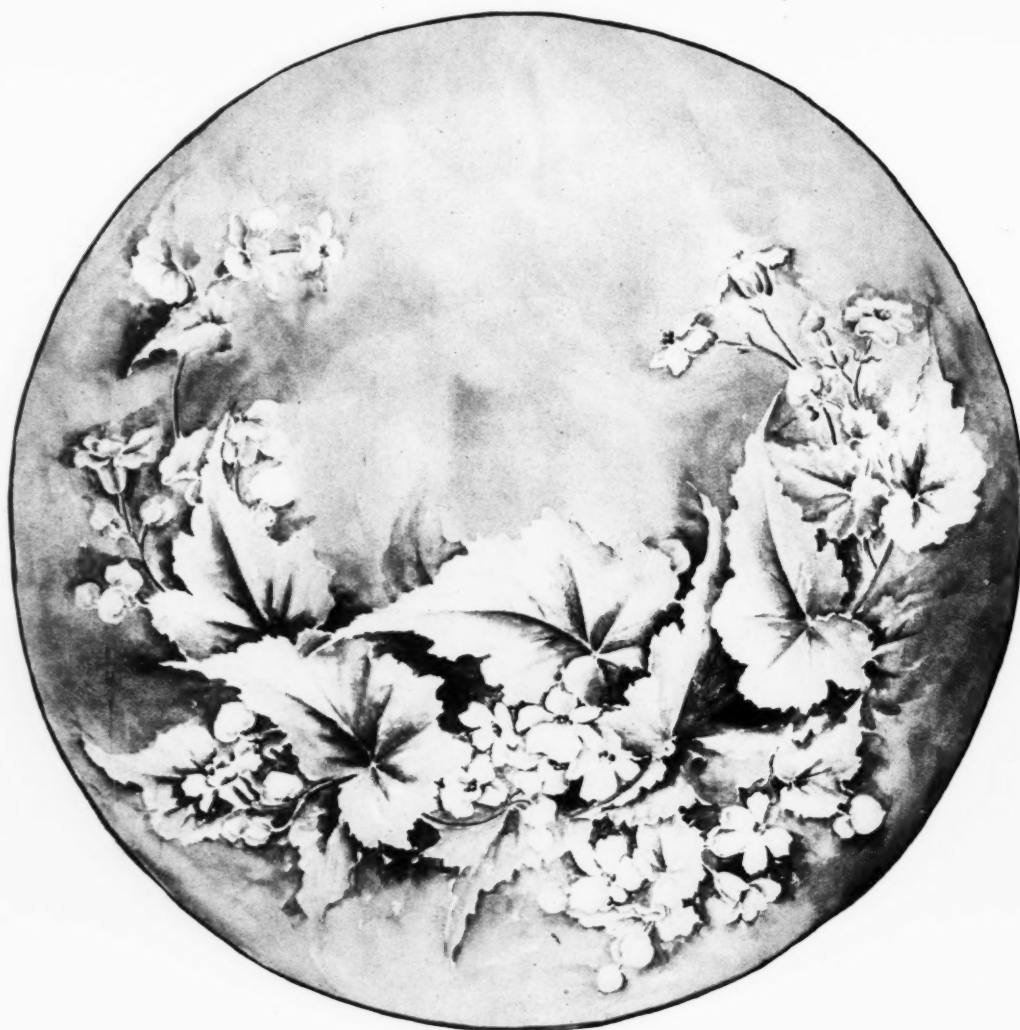
"Keramic Studio Pub. Co., Syracuse."

"I do not care to renew my subscription to *Keramic Studio* as I found it of very little use in an artistic way, the conventional designs in many cases being far from attractive, and too much detail given to dissecting orchids, etc. This is as I see it after twenty years experience in art work. Others

may think otherwise. Think it best to give a reason why.
"Respectfully yours MRS. G. M. W."

FIRST AMERICAN POTTERY

FROM the State records it appears that Dr. Daniel Cox, of London, proprietor and afterward Governor of West Jersey, was undoubtedly the first manufacturer of white ware on this side of the Atlantic. He did not make his residence in this country, but, through his agent, John Tatham, caused a pottery to be erected at Burlington, N. J., in the year 1689. Later his son, Daniel Cox, took charge of his father's interests in America and effected a sale of them to the West Jersey Society of London, in 1691, for the sum of £9,000. The transfer enumerates "a pottery and tools, complete."



TREATMENT OF BEGONIA—ALICE B. HOLBROOK

THE little blossoms are of two kinds, staminate and pistillate, and are quite different in shape. The staminate flowers are heart-shaped in the bud, and have four petals, two large ones enclosing two smaller ones. The pistillate flower is often irregular in form, having five or six petals of varying size, borne on the end of the three-angled ovary, and the pistil resembles three tiny curling bits of yellow chenille.

The waxy flowers are pink, very deep on the outside, and more delicate in the wide open flowers. The leaves are a rich

glossy green with deep red veins. All the stems are a rich red. Use Rose for the flowers, Lemon Yellow shaded with Yellow Brown in centres. Lay in leaves with Apple and Moss Greens, with a little Russian Green for the bluish lights, shading with Olive Brown and Shading Greens. The veins and stems are Ruby with a little Blood Red mixed with it.

For the background use delicate washes of Apple and Russian Greens, deepening into Royal Green under the flowers and Brown Green and Meissen Brown in the deepest shadings.



Matilda Middleton

Mary A. Phillips

Helen Topping Mrs. F. M. Sessions

Mabel C. Dibble

Mrs. J. E. Zeublin

Mrs. A. A. Frazee

ATLAN CLUB EXHIBIT

THE Atlan Ceramic Art Club opened its Ninth Annual Exhibition with an afternoon reception at the Art Institute, the exhibit to remain open to the public for two weeks. Only the work of the year was on exhibition, as a strict rule of this club is to never exhibit any of their work twice at the Art Institute.

The general verdict is that this is the best exhibition the

club has yet made—each year showing more originality and exquisite coloring, the workmanship on many pieces being beyond criticism.

A number of experiments were made on the biscuit with good results, and several members decorated the white, green and soft yellow Chinese ware with most charming effects.

There were 16 exhibitors, and 137 pieces of china listed in the catalogue.

Vase
Mary A. Phillips

Salad Bowl
Grace H. Peck

Chop Plate
Lillie E. Cole

Jardiniere
Mrs. Frazee



Tea Caddy Plaque
Matilda Middleton Mabel C. Dibble

Jardiniere

Chop Plate

Mrs. E. L. Humphrey Mrs. J. B. McCrystal



Pitcher
Mrs. F. M. Sessions

Small Vase

Mrs. L. T. Steward

Covered Vase

Mrs. J. E. Zeublin

Tea Caddy

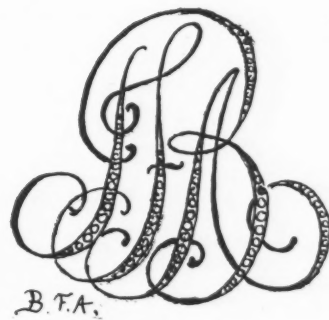
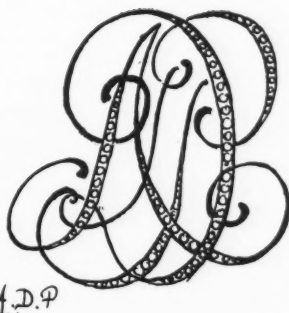
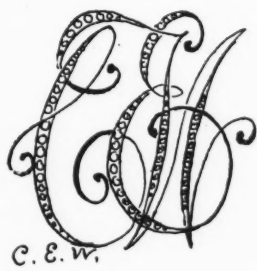
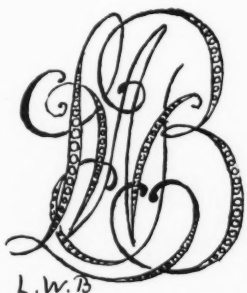
Helen M. Topping

Cup and Saucer
Mary E. Alden

Chocolate Pot
Mrs. A. A. Frazee

Hot Water Pot
Mrs. A. Barothy

Pitcher
Eva E. Adams





THE COLLECTOR

SOME CERAMIC PUZZLES

Edwin A. Barber

COLLECTORS occasionally meet with views on dark blue Staffordshire ware which are puzzling because of a lack of titles, or other omissions in the printed marks. A plate of this character, believed to belong to a series of American views, has lately turned up. The border is the rose and scroll device of A. Stevenson, and on the back is printed the name of W. G. Wall, Esq., who was the artist that furnished so many American designs for Stevenson. The view shows an extensive building resembling a fort or castle, perched on a bluff. In the foreground are hay makers and cattle grazing. Mr. Wall came to New York from Ireland about the year 1819, which is said to be the date of the closing of the Stevenson works. It is not known that he furnished landscapes for Stevenson previous to his arrival in this country. Several of these plates have been found, but whether the design is American or Irish, no collector has been able to determine. Can any of the readers of this magazine identify the view, which is here shown?



Another interesting plate is here figured. It is a dark blue view bearing on its back the impressed mark of WOOD. The border is different from any known American views by the same maker, yet this plate is said to be one of three, two of which bear the title, "Franklin's Birthplace." Is it in-

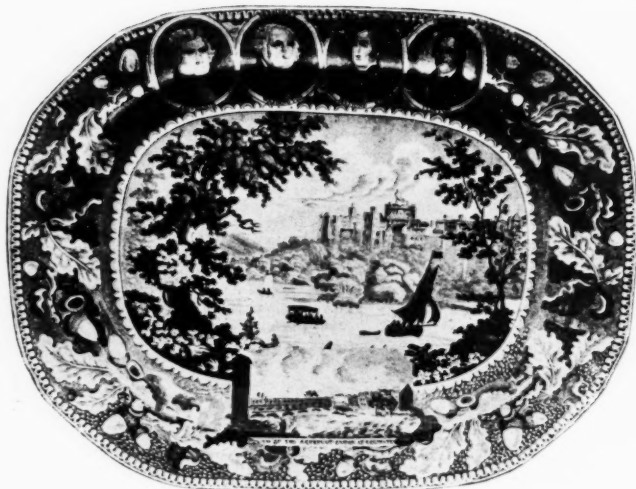
tended to represent the early home of Benjamin Franklin in Boston, or is it a foreign view?

O O O

ERIE CANAL PLATES.

By courtesy of Mrs. Fred. Yates of Rochester, N. Y., and Mr. B. M. Martin of Syracuse, we are able to give in this number some very interesting illustrations of Erie Canal pieces with medallion heads. We have already reproduced on cover of our October number a fine Park Theater plate with heads of Washington, Lafayette, Jefferson and Clinton, from Mr. Martin's collection.

These medallion pieces are among the rarest and most valuable specimens of historical dark blue Staffordshire. Although the various plates, platters and pitchers made in commemoration of the completion of the Erie Canal on October 26th, 1825, are well known to most collectors, it may be interesting to some of our readers to have a revised list of these pieces, especially to those who do not possess the valuable book of Mr. Halsey on dark blue Staffordshire. A list, perhaps more complete than ours, will undoubtedly be found in the second edition of Mr. Barber's *Anglo-American Pottery*.



WINDSOR CASTLE PLATTER—In the collection of Mrs. Fred Yates.

INSCRIPTION PLATES.

Eulogy of De Witt Clinton—Found on plates of different sizes and on pitchers. There are two varieties of inscription, one saying "De Witt Clinton, Governor of the State," the other "De Witt Clinton, the late Governor of the State."

Utica Inscription—In commemoration of the opening of the section of the canal extending from Rochester to Utica. This inscription is found only on a 7½ inch plate, which is rarer than the Clinton inscription plates, also on pitchers, as pitchers bear both inscriptions, one on each side.

ENOCH WOOD SERIES.

Three interesting plates are found with views of the Canal, as follows:

Entrance of the Erie Canal into the Hudson at Albany on 10-inch plates.

View of the Aqueduct Bridge at Little Falls, on 10-inch soup and 7½-inch plates.

View of the Aqueduct Bridge at Rochester, on 7½ inch plates.

These plates are rarer than the inscription series. They are never marked, but Mr. Halsey has found a wash bowl with



NIAGARA PLATE—In the collection of Mr. B. M. Martin.

the Albany view and border, and the faint impressed mark of E. Wood & Sons. The border is flowers and has not been used by Wood on any other plates that we know of.

MEDALLION SERIES.

This is the most valuable of all. Plates of this series have on top sometimes the four heads of Washington, Lafayette, Jefferson and Clinton, sometimes only two heads or one.



ST. PAUL'S CHAPEL PLATE—In the collection of Mrs. Fred Yates.

At the bottom are small size views of the Entrance at Albany, or of the Rochester or Little Falls aqueduct bridges. Sometimes the heads are of large size, as in the Niagara plate illustrated here, sometimes of smaller size. They are found on

many different views, and it seems that with such a variety in the central design, the views of the Canal and the arrangement of the medallions, they ought to be common. But they were probably made in a very limited quantity, each piece requiring so many successive printings that it prevented their manufacture on a large scale.

These medallions are found on plates, platters and pitchers with three different borders, all attributed by Mr. Halsey to Ralph Stevenson, as follows:

Vine Leaf Border—Capitol at Washington; Massachusetts Hospital.

Flower Border (marked "A. Stevenson" and commonly used on English views.)—Niagara plate; medallion pitcher.



MEDALLION PITCHER—In the collection of Mr. B. M. Martin.

This pitcher illustrated here is extremely rare. Besides the original of our illustration, we know only of another one in the collection of Mrs J. B. Neal, Easton, Pa. Mr. Martin's pitcher is 7 inches high and measures 23 inches around the center. Mrs. Neal's pitcher is 6 inches high.

Oak Leaf and Acorn Border.—American views: Park Theater, New York; City Hotel, New York; St. Paul's Chapel, New York; Columbia College. English views: Windsor Castle, Faulkbourne Hall, and a platter which Mr. Halsey describes as showing a long house on top of a wooded hill, evidently Kenmount House.

[Lack of space prevents us from giving the article in full. It will be found complete in Old China, also the continuation of article on English views, and list of china for sale.—ED.]



MEDALLION PITCHER—IN THE COLLECTION OF MR. B. M. MARTIN.

KERAMIC STUDIO

PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

Katherin Livermore

AT the request of a subscriber we submit these designs for a frame for her fruit study. The pomegranate is the motif used in a strictly conventional and semi-conventional way. If a dark effect is desired and the conventional border used, outline the design and put in any dark background desired, then shade the ornament slightly putting in each little black seed with one sweep of the point; if a light frame is required reverse the treatment.

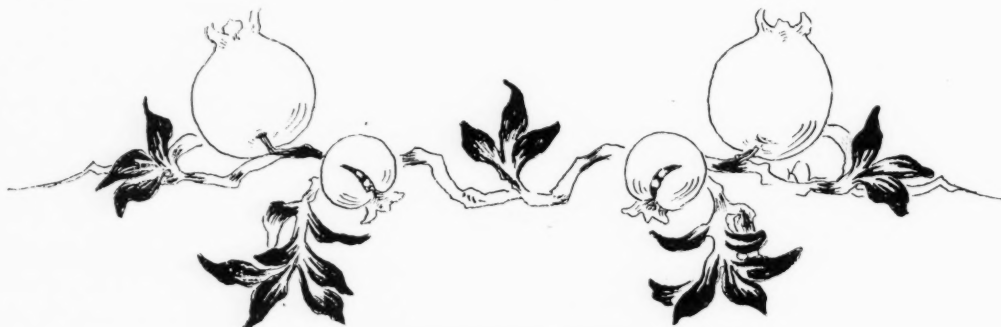
For the semi-conventional border, outline and stipple in the background with the sharp end of the point, then shade design slightly.

It is always a better plan to burn the background of any design before any shading of the ornament is attempted, otherwise one is apt to lose the values and the whole thing is flat and uninteresting.

o o o

JACK SPRAT DESIGN—JANET PULSIFER

THE design may be carried out in outline on wood or leather, finishing entirely with the point, or it may be afterwards stained; leaving the flesh in the natural wood color and using dull tones of red, green and blue for the various articles of clothing. Keep the background, table, &c., in brown. This is a good suggestion for nursery panels, juvenile book covers, etc.



LEATHER—MAUDE CRIGLER-ANDERSON

TO the Pyrographer, leather affords a wide field for decoration, from the modest little pen wiper to pretentious hangings, wall and furniture coverings. It can be burned, stained, carved, painted, appliqued, perforated, illuminated, stenciled, varnished, and what not?

To the woman who must earn her living by fashioning small novelties, it will bring no mean income. To the artistic decorator of interiors it affords endless variety in design, execution and coloring. Leather comes in embossed, smooth and ornamental finish, ranging in color from white, cream, gray, pink, blue and lavender to deepest tones of red, brown, green, blue and black. Either side can be used, however, the smooth side is better for lustres, stains and glazes, or in designs for plain burning when sharp, clear lines are required. Chamois skin lends itself admirably to plain burning and the most beautiful and varied tones of brown may be obtained in shading by regulating the pressure on the point. It can also be dyed any tint by dipping in gasoline to which has been added any of the *transparent* oil painting colors. Stretch it securely on a board until thoroughly dry. This process will not prove successful on a skin marred by little knots or the hard, smooth spots frequently found upon it.

SELECTION AND PREPARATION OF LEATHER.

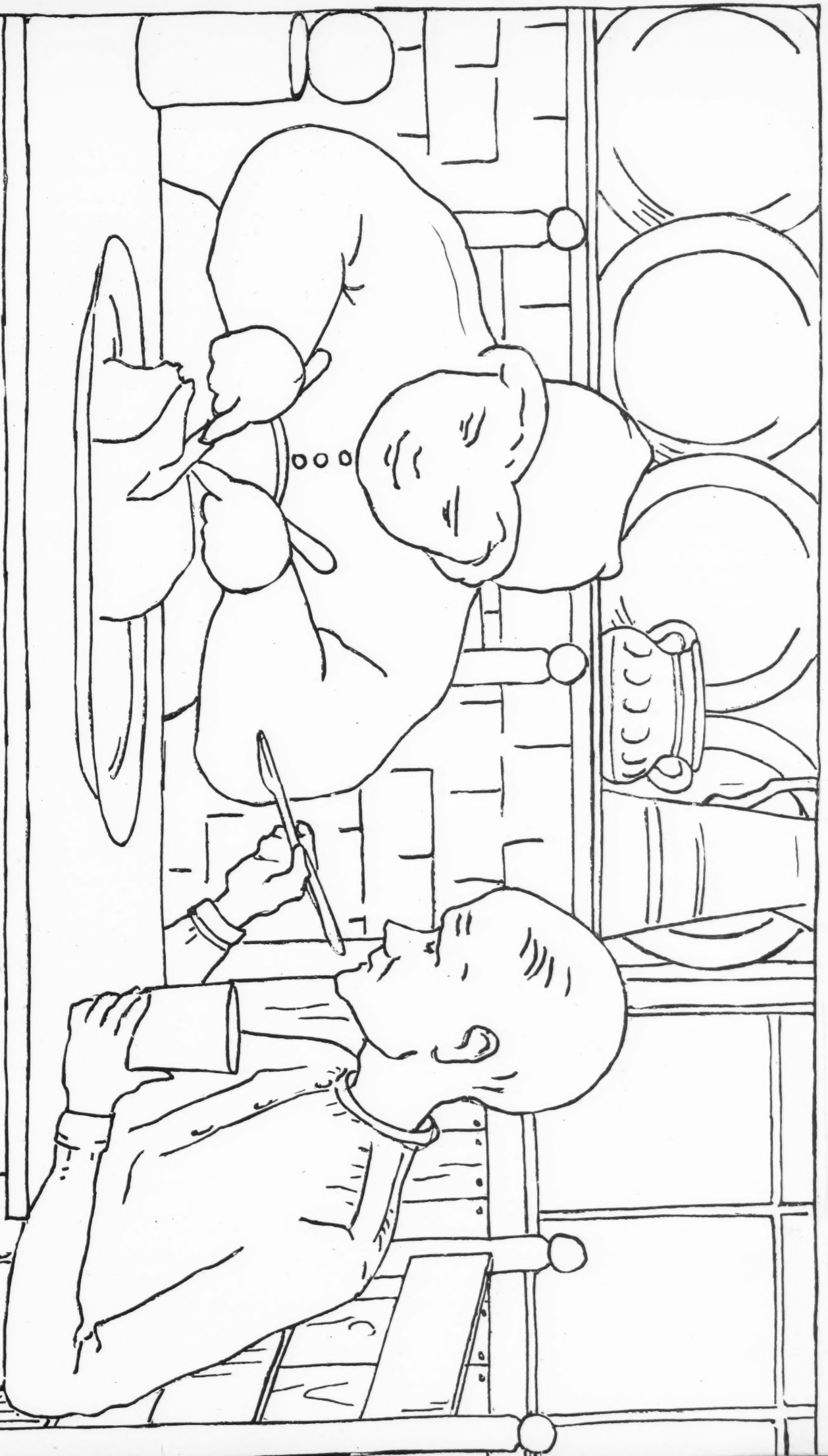
Select a piece of uniform thickness a trifle larger than desired. Stretch it tightly on a board and secure with thumb tacks. Remove all traces of soil with kneaded rubber. Transfer design with carbon paper and sharp-pointed agate tracer. Carbon paper is less apt to soil than impression paper, and the agate will produce sharper, clearer lines than a common pencil. If the design is large or re-



K. Livermore



Jack Sparrow could eat n' drink - His
 wife could eat n' learn - So it came
 r' pass betwween them both
 they licked the plate clean.



quires much handling, follow the transferred lines with pen and India Ink in fine dotted lines, and remove carbon lines with kneaded rubber. If preferred the tinfoil stencil may be used, brushing over with powdered charcoal to stamp design, then follow with dotted lines in ink, and brush off remaining charcoal lines.

SELECTION OF POINTS AND THEIR TREATMENT.

A good selection of points is an economy in the end, enabling one to secure desired effects with an ease impossible to one struggling with a few points. The curved and round points in general use for wood, are also the two most used in leather. Use the round point for broad, flat outlines, dots, etc.—the curved point for sharp or deep cut lines, also for shading, by using the point flat.

For etching or the fine lines of monograms, best results are obtained with a slim, sharp point, shaped like a tiny pencil. One can write upon leather with this. Another needle desirable for shading small spaces is flat at the end and about the sixteenth of an inch wide. There are also many shapes in removable platinum burners with a special holder. These burn circles, squares, and many other designs which are very effective in back-grounds and borders.

In burning leather or wood containing moisture, tannin or rosin a roughness forms on points which should be removed, after point is cool, with pumice or hard rubber. Cleaning points with emery gives a grain to accumulate more roughness, and acid will injure the thin sheath of platinum.

BRUSHES.

For lustres, gold, silver and glazes, a small and medium pointed red sable brush. A small and medium flat red sable brush one-half inch wide for glazing broad surface.

For stains, three flat camel hair brushes one-eighth to one-half inch wide.

[TO BE CONTINUED.]

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

Mrs. J. W. S.—The only way to get a dark rich effect by dusting powder color over half dry painting is to make the painting in the first place as rich and dark as possible without getting the color too thick. Then dust with dark rich colors, and repeat this two or three times until the desired effect is obtained.

The best way to know whether your kiln is sufficiently fired is to paint a little rose color or carmine on several broken bits and place in various parts of the kiln, if the pink comes out well fired, not too purplish, everything else in that part of the kiln should be about right color, if brickly it is under-fired, if very purplish it is overfired for carmine, but will probably be about right for other colors, as amateur kilns rarely fire too hard, except for carmine. A good plan would be to get some pyrometric cones from Prof. Edward Orton, Jr., of the Ohio State University. They cost a cent apiece. Set two or three of these on a piece of fire clay where it can be seen from the peep hole, or if this is impossible you will have to fire and see what the result is afterward. It would be well to have from cone .010 to cone .03 or .02, for you would not go higher for overglaze. Then make trial fires till you can see at what cone your china is properly fired and try to give the same fire always for the same effects. Never use two successive numbers in cones at one time, but skip one, as there are so few degrees between. Say use cone .07 and .05, .010 is the lowest, .01 the highest, when the cone is bent over so the tip touches the base, the limit of heat for that cone is reached, put your sample of carmine near your cone, when you find the carmine fired right then you will know the right cone to use for firing carmines. If no carmine is used you can go, say to the next higher cone, and see what your results will be. If there remains anything unexplained, let us know and we will do our best to make things clear to you.

M. D.—To use the Bohemian glass jewels on china, a cement for that purpose is sold or you can use paste for gold or soft enamel, but they must be fired at little more than glass heat, that is, when the kiln is a dull red, put a dot of the cement, paste or enamel and press the jewel firmly into it, it is usually best to have a setting already fired and gilded, so that the little rim of fresh paste which will come out around it will not show. Do not wipe this rim off as it helps to hold, but when dry cover with gold.

Mrs. P. W. R.—Lustre can not be used over raised paste, but it is sometimes quite effective over enamels.

Mrs. H. E. B.—If rose color scales off it is usually painted on too thick. You should paint lightly and fire twice. If you wish to fire at a light temperature you can add flux to your Aufsetzweis in using it as cement.

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FEBRUARY, 1902
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ROSES—MISS E. LOUISE JENKINS

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